THE YOUNG EAST

Vol. 9, No. 1
1941
SEPTEMBER
|
Vol. 10, No. 2
1944
APRIL

PITAKA

V. 9-10:2
1941-44

The Young East
Hard-bound reprint edition
seven volumes per set
Published by PITAKA CO., LTD.
2-2, Kanda, Jinbo-cho, Chiyoda-ku, Tokyo
101 JAPAN

© 1978 by the YOUNG EAST ASSOCIATION

UTP No. 3315-960207-7182

Printed by Kyodo Obun Center Co., Ltd.
4-14-12, Koishikawa, Bunkyo-ku, Tokyo

456342

The Eastern Institute, Inc.
Soto-kanda, Chiyodaku, Tokyo
June, 1978

It is a great pleasure for me to see that The Young East, which was first published in 1925 under the editorship of Gicho Sakurai and Junjiro Takakusu, both prominent scholars, as a unique English language journal, will now be available for the first time in bound volumes. The Young East was an embodyment of the eagerness of young Buddhists in Japan and abroad to make it truely possible for the East and the West to understand each other's deep religious minds. I hope these volumes will be widely read by students, historians and sociologists working on Buddhism and Japanese culture, as well as the general reader, in order to share the religious passion of our great predecessors.

Hajime Nakamura
Director

THE
Young East

VOL. 9 NO. 1

THE
INTERNATIONAL BUDDHIST SOCIETY
1941

THE YOUNG EAST

The policy of the "Young East" is that of disseminating a knowledge of Japanese Buddhism and culture to the world at large.

Absolutely, non-political, and favouring no one school of Buddhist thought, our aim is solely that of bringing about a sounder feeling of understanding between the nation of the East and West through Dharma.

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1941 ⚜ VOL. 9 NO. 1

Published quarterly by the

International Buddhist Society

Tel. AKASAKA (48). 868

No. 10, Kitashinmonzen-cho, Azabu-ku, Tokyo, Japan.

50 Sen per copy, 1/or 25 cents Gold $.

Five-storied Pagoda of the Hōryū-ji

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https://archive.org/details/young-east_1941_9_1

Buddhism in French Indo-China

By KANJI NAKAJIMA

IT may be deduced from the presence of the world-famous Angkor-Wat in French Indo-China that the natives are in general believers of Buddhism, though their faith is different according to districts. In Cambodia and Laos Hīnayāna or Theravāda Buddhism prevails, while in Annam Mahāyāna Buddhism, Taoism and Confucianism, all of Chinese origin, are current, side by side with the cult of ancestor worship, witchcraft and many other superstitions.

From ancient times the Khmers occupying the whole area of Cambodia, or the ancesters of the Cambodians of today, have been known as an extremely superstitious race, though at the same time a people rich in religious sentiment. As to the origin of this race there is as yet no definite opinion ethnologically established. But it seems that in the 4th century or before, prior to the movement of the Ksatriya of Indo-Aryan stock and a small portion of Brāhmana into this district, the Khmer-dom of Negrito race came there to be racially mixed with the aborigines, in later periods crossing blood again with the Indonesians, to form the Khmers.

As early as the 5th century the Khmers established their kingdom in Cambodia, where they attained a comparatively high grade of culture under the influence of Indo-Aryan culture, with which they had been brought into contact. They displayed a remarkable technical ability in many fields, especially in religious architecture and sculpture. The inscriptions on many stone monuments erected in those days

make it clear that the religions they followed were Brāhmanism and Mahāyāna Buddhism.

The oldest of the stone monuments, erected a little later than 600 A.D., bears an inscription in Sanskrit. Successive kings of Cambodia were the followers of Brahmanism but they, as head of the upper classes in the kingdom, showed an unusual amount of generosity in the treatment of Mahāyāna Buddhism. According to the inscription on the oldest stone monument, it seems that the ancient Khmers regarded belief in Śiva, Viṣṇu and Mahāyāna Buddhism as forming the three denominations of Hinduism in the broadest sense of the term.

From the 9th to the mid-14th centuries, Cambodia prospered as the most powerful country in Indo-China. The Khmers of Cambodia frequently waged war with the Chams of Indonesian stock, who, having established the kingdom of Champa in the southeastern district about the 2nd century, had been exerting an influence on the basis of the advanced Hindu culture, but in the middle of the 15th century they, rendering assistance to the Annamese invading the kingdom from the north, finally brought the Chams under their sway, annexing some of their territories to Cambodia. During the period from the 12th to 13th centuries, the Khmers established their capital at Angkor, where they erected many imposing palaces, castles and temples to reflect the amazingly high Hindu culture they possessed at that time. Among them all, however, the Angkor Wat is no doubt the symbol of the Khmer culture at its highest point.

In the meantime, the Thailanders, who had emancipated themselves from the yoke of Cambodia, established an independent state for themselves in the 13th century. Then

they took their turn to assume, in the following century, the offensive against Cambodia, their former ruler on more than one occasion occupying Angkor, the capital of Cambodia. When the Thai people were under the rule of the Khmers, they were greatly influenced by the Hindu culture represented by their rulers; but when the kingdom of Cambodia was on the wane, the masses of Cambodia inevitably came under the influence of the culture and religion of the victorious Thai race. Among other things, Hīnayāna Buddhism of the Thai people exerted a far-reaching influence over the Khmers with its rigorous commandments and theory of individual salvation.

Towards the end of the 13th century Mahāyāna Buddhism practically disappeared from Cambodia; and during the 14th century Brāhmanism, including the belief in Śiva and Viṣṇu, was banished from the country except in the king's court. On the other hand, the Thailanders continued their attack against Cambodia with increasing intensity, until at last, on the fourth reduction of Angkor in the 15th century, the Thailanders put an end to the existence of Cambodia as an independent state. This war was fought in 1460, when the Khmers surrendered Angkor, the capital, and many brilliant fruits of Khmer culture within it, into the hands of Thai.

From that time on, the glorious city of Angkor, once embracing an enormous population of over one million and possessed of many imposing cathedrals and gorgeous palaces, was buried in a mythical legend, thickly covered with jungles and strictly protected by taboos. It was kept from public notice except by the occasional pilgrims who visited some of the minor relics of this buried city, until, in the 19th

century, Khmer culture was revived from oblivion. Since then French scientists have been expending real efforts for the discovery and recovery of the relics of Angkor.

The present Cambodians are the descendants of the Khmers, but having racially mixed in successive periods with Thailanders and Indonesians, they have lost most of the racial characteristics of their ancestors. The culture of the Cambodians of today is very low in standard, but as a peace-loving and religious or rather superstitious race, most of them, excepting a small number of Hindus, believe in Hīnayāna Buddhism. Just as in Thailand, all their social life centers on Buddhist temples. They honour Buddhist priests, who chiefly take charge of primary education in this country. As in other South Sea Buddhist countries, a custom obtains in Cambodia for every man on reaching 10-15 years of age to enter the monkhood for a definite period.

The Laotians belonging to the Thai race, represent the inhabitants of French Indo-China together with the Cambodians and Annamese. They resemble the Cambodians in many respects. Like the Cambodians, they are followers in Hīnayāna Buddhism, and moreover, a race bright in character, with a love of music and rich in sociability. They seem to be a religious people, but in reality their faith in Hīnayāna Buddhism is superficial. They are not as aspiring nor positive as the Cambodians, being less alert in their racial consciousness. In general, they are superstitious, indulging in the ease of religion and tradition. These weakness of the Laotians may also be found in the Annamese.

The Annamese are a Chinese race of Mongolian descent who, beginning to drift southward in prehistoric ages, had

settled down about the 3rd century in the Tongking delta areas. Before long, however, they were conquered by the Emperor Shih Huang Ti of the Chin dynasty of China, and thus were brought under the strong influence of Chinese culture, including Confucianism, Taoism, and Buddhism. Although in the 10th century they gained their independence, the Chinese in later periods more than once extended their conquests to Annam. By and by France made her appearance on the scene and Annam was divided into two competing administration: the southern and the northern. In the first place, France, by extending support to the southern administration, had it effect the unification of the country; then she forced Annam to abandon Cochin-China in her interest; and finally she waged war with China over Annam, as a result of which she wrested from China the suzeranity of the country established a protectorate over it. Having been placed under overwhelming Chinese influence, in culture, religion, and social institutions, for about ten centuries, the Annamese today lead a life closely akin to that of the Chinese. The custom of opium smoking among the Annamese is no doubt the worst influence the Chinese impressed upon them.

French Indo-China of today is not very highly advanced in culture. Even in Annam, which possesses the highest grade of culture in the country, peasants and labourers generally go barefoot, though a sort of wooden clog or leather slipper is worn by the upper-class people in urban districts. There is no discrimination between garments for males and females. Ordinary labourers wear dirty, brown clothes, which often make it hard for unaccustomed eye to discern the sex of their wearers. As for habitation, the

Annamese build their houses with walls of bamboo frames and clay, and thatched with weeds, directly on the dampish ground of the delta. Generally speaking, these houses, equipped with only a few windows to admit fresh air or sunshine, are neither sanitary nor comfortable to live in. The various religions the Annamese believe in are Confucianism, Buddhism, Taoism and Shamanism, but their religious consciousness is extremely vague and loose. In no few cases, there are persons who profess more than one religion at one time. Along with these religious beliefs, ancestor worship under the influence of Confucianism prevails among the people in general. What, however, should not be overlooked in considering the social institutions of Annam, is the family system which constitutes the foundation of social life.

The Mystery of the Rising Sun

By Phra Sarasas
Former Minister of National Economy, Thailand

ADMITTING mystery to be a kind of charm, yet how charmless it is in the form of a dead meaningless secret, useless and valueless like a cloud that sheds no rain. Only when it gives a glimps of future revelation does it quicken our interest.

Dr. Johnson said, "When secrecy and mysteries begin, vice or roguery is not far off." All my life I have loathed mystery, like nature averse to vacuum; and hence have been nursing a solution of the following secret for years.

The problem before me is this: Why here in Nippon is the sun feminine?

We know that this enigma is a mystery to many, history to few, and faith to most. Though it has been placed beyond the reach of questioning, it does not at all mean that every Nipponese are indeed deep in its secret. Many hate to dig into the question for fear of deceiving themselves; more who have done so, are landed in the regime of guesswork, and those who know, know it for themselves.

But that which is unrevealed cannot attain perfection.

We see in all countries that the sun god is masculine; but why on earth in this island empire has the sun acquired femininity! Nippon's conception stands forth seemingly as a most astounding contradiction of all others. There must be a reason, and that reason awaits to be quickened into life by a breath of revelation, a revelation which would be a sufficiently clear indication of Nippon's nature.

It is not astonishing, there is nothing bewildering or even perplexing in the fact that the Nipponese adore the sun deity, Many other countries, ancient and modern, such as Babylonia, India, Egypt, Greece, Rome, Iran, Turkey, China and others, did and do likewise.

Professor Max Müller was of the opinion that early man never had lust or fear, craving for power, nightmares and fantasies; but that he meditated perpetually on the beneficient source of life and light in the sky.

What predominently impressed the primitive man was the fire element. It was most useful, most hurtful, and hardest to get; not only did it give heat, but—most marvellous—it gave light. From the recognition of fire as being powerful enough to injure, and placable enough to benefit, the children of men evolved the necessity of worship and cults. It was the god of life and death, of reproduction and decay, of day to day mystery which thrust itself upon the thought of primitive man from infancy to old age.

Next came lightening, a phenomenon which our ancesters did not fail to associate with fire. Then came the sun, the exorbitant glory of light and heat about which they also came to the same conclusion as their own fire.

"Whether mildly illuminating the household hearth, blazing butter-fad on the altar, or devouring forest and hostile forts—it was but his earthly substitute or rather that the two were one, of one substance, variously manifested....

"The kindling of the fire on the altar was itself the most sacred of all religious ceremonies, and a complicated one, requiring time and exertion." (Ragozin, Vedic India)

The god Agni (fire) was born, and together with him Surya (sun). "Angi is Surya in the morning, Surya is Agni

at night." (R.V.) The Rig Veda often repeats that Agni has more than one abode, on earth as fire, and in heavens as the sun.

The rich epic poems of the Hindus, the glowing legends of the Hellenes, the dark and sombre sagas of the Scandinavians and Teutons, the austere theogony of the Chinese and Nipponese, all speak of the sun's history—its glories, its victories, and its death. They all are sun stories and sun worship, their differences lie only in title and local colouring. They all display a closeness of resemblance which establishes their substantial identity.

In the Western mythology, Hellenic or Teutonic, the same theme as in the Vedic hymns runs from beginning to end. Thus the Hindu sun god, Surya, was represented in the Greek myth not only by Helios and Phoibos, Heracles and Perseus, Theseus and Bellerophon, but by Cephalos, Endymion, Narcissos, Cadmos, Meleagros, Achilles, Tantalos, Ixion, etc., etc., and in the Teutonic myth by Balder, Odin, Wuotan, Tyr, Thor, etc., etc., all stand for the sun god which forms the nucleus of the myths of all nations.

In the Veda the sun is sometimes called Savitar, the inspirer, from the root *su* to drive or stimulate. He is the glistening or golden god, golden eyed, golden tongued and golden handed. The power and strength of Savitar are irresistible. Not even Indra or Varuna or any other god can resist his will. The verse which is regarded as the holy of all the Vedic holies is addressed to him.

"Shining forth he rises from the lap of the Dawn, praised by singers; he, my god Savitar, stepped forth, who never misses the same place.

"He steps forth, the splendour of the sky, the wide-

seeing, the far-shining, the shining wanderer; surely, enlivened by the sun, do men go to their tasks and do their work." (R.V.)

In the Rig Veda neither Dyaus nor Varuna, Indra or Agni occupies such a precise place as Surya, the sun god, the pervading irresistible luminary. Like Helios and Heimdall, Surya watches the ways and work of men. He is the eye of Mitra, Varuna and Agni.

We can see, therefore, with what exact significance the Nipponese adore the sun; but we have yet to discern the the reason with this country recognises the sun as feminine.

A slight acquaintance with Homelic and Vedic hymns will convince us that the idea of one deity always suggests another in the mind of the worshippers (e.g. Izanagi and Izanami), and the correlated deity invariably has contrasting attributes. The thought of Dyaus (the sky) is bound up with that of Prithivi (the earth) who is his bride, and their very names are combined into one Dyava-prithivi, denoting their unseparable union. The idea of Varuna brings up Mitra; Pani, Sarama; etc., etc. The connection is forced upon one by the phenomena of nature. The thought of day leads to that of night, morning to evening, light to darkness and the "palpable dualism of nature" leaves a strong mark in all mythologies, not only in the Veda where the dawn and the gloaming, the summer and the winter, are described as twins. Indra and Agni are sometimes spoken of as two Indras, and Indrani as Ushasanakta, the dawn and the night, and as Ushasau, the two dawns.

The Asvins are the most typical of correlated deities. They stand to Sarama (dawn) in the same relation as the Dioskouroi to Helen. "The twin deities adopt various forms,

one shines brightly, the other darkly, the one black the other white." (R.V.)

This dualism reaches its acme when Osiris is spoken of as the lion of the double lions. "These two lions, two brotners, the two lion gods, are two solar phases, as diurnal and nocturnal, Har and Let, Shu and Tafnut; and as there isbut one solar orb, so he is the lion of the double lions." (Brown, the Unicorn)

Again Arjuna, the Argennos of the myth of Agamemnon, is related to Krishna in that dual relation which links Phaethon with Helios, Patroclos with Achilles, Theseus with Peirithoos, Telemachos with Ulysses, which is repeated in the tales of Pelias and Neleus, Romulus and Remus, Prometheus and Epimetheus, Hengest and Horsa, in Rama and Luxman and in Rama and Laxmana, etc., etc.

In an age long anterior to our own the lord of day in his daily or yearly course was symbolic of two opposing attributes, the useful and the hurtful, one was benevolent the other malevolent, and this was compared with the conception of a mother and a master. The magic wand of metaphor soon changed the rising sun into a woman, and the setting sun into a man.

After its birth from the toiling womb of night the rising sun dedicates its power to the rejuvenating service of the world. It is full of kindliness and benevolence. It kills darkness, conquers the winter's cold, and gives life and light to the earth; just the picture of a kind, smiling mother. But after a while, it acquires the habit of a tyrant and seeks to destroy what it has fostered, scorching up the fruits and waters which it has loved, glaring and devastating; just the reflection of a mad master.

" The sun as it rises acquires fiercer power, and thus Apollon becomes Chrysaor, and Herakles becomes mad. It is the raging of the heat which burns up the fruits of the earth which he has fostered, and so Herakles slays his own children." (Sir G. W. Cox, Mythology of the Aryan Nations)

The mythology of every nation tells us that the sun is a double deity. Usha (dawn) which corresponds to the Greek Ios, is followed first by Suryā, á female, the sister of Surya, the sun, then by Vrishakapayi, then by Saranyu, and lastly by Savitar. Another version of the Veda makes Suryā daughter of Surya, whom Savitar destines to be the wife of Soma, although she is never-the-less won by the Asvins. This story repeats itself in the tale of Pelops and Hippodameia which makes the maiden the prize of the hero who can overtake her in a foot race.

" In the earlier years Achilleus resembles the youthful Dionysos, Theseus and Phoibos, in the womanly appearance of his form,--the gentler aspect of the new risen sun, when the nymphs wash him in pure water and wrap him in robes of spotless white." (Sir G. W. Cox, Mythology of the Aryan Nations)

The historical fact is fruitful in significant indications that the Nippon race loathes the malevolent sun, but has a passion for the benevolent, hence the epithet Rising (Sun).

In Sanskrit the rising sun assumes the name of Suryā, with long accent on the final A, whereas Surya without accent (short A) denoting male sex, stands for the sun. In the Rig Veda the first is a goddess and the second is a god. The one speaks of dazzling loveliness and kindliness, the other of cruelty and truculence. In the Vedic hyms Suryā is sometimes represented as Surya's wife, though he is her

brother, both being children of Dyaus; and at other times as Surya's mother, The enumeration of Suryā's bridal paraphernalia is noteworthy. " Heaven and earth are the frame of her chariot, her heart's thoughts are the beams that support it. Knowledge is her cushion, seership her jewellery, and sacred songs the diadem of her brow."

In reality both Surya and Suryā are the two phases of one deity; this dualism shows a sharp contrast in the character of man, the god and the evil, both of which take possession of his soul.

The ancients worshipped not only the good gods but the bad also, and especially the latter did men propitiate in awe and trepidation; hence the peoples who worshipped the sun, worshipped Surya as a dual deity. No other people except the Nipponese, worshipped only one phase of the same god (Suryā).

To have the mental faculty of choosing, and to have choosen only the sun *goddess*, and to have rejected the sun *god*, indicates, with singular clearness, a daring spirit which was not petrified by the fear of the god's vengeance, especially remarkable in that age of gods, when the deities were to be adored, when the gods were omnipotent and had all the vices and few of the virtues of their worshippers, showing ferocious cruelty and unmeasured revenge.

There dawns upon our minds the striking contrast between the spirit of Nippon and that of other sun worshippers. The difference is palpable and speaks volumes for the national character of this nation.

Some Pundits might placidly stroke their beards and look with mild applause at the root cause of the Sun-Goddess in this country, decrying the wonder in the adoption of

Suryā as a unique deity, on the ground that the Semetic races all worshipped Isis. But, wait. The ancient races, including the Egyptians, did not pay only to Isis as their only goddess, like the Nipponese, but also to Osiris. Both deities were adored; whereas the Nipponese put Susanoo (Surya or Osiris) in the back ground, as a secondary deity, but raised Amaterasu Ō-mi-Kami on high, higher even than Izanagi who represents heavens (Zeus of the Greeks and Dyaus of the Hindus). Suryā or Amaterasu Ō-mi-Kami is the benign mother of the Nipponese. The extent of this importance lies not so much on the adoration but on the representation; in other words, Nippon's eyes turned toward the attributes of Suryā, and Nippon's spirit wittingly took these attributes as token of Nippon's character.

Here the greatest riddle is solved, and we no longer lack the key which will disclose the most hidden thought of this people.

By virtue of the Sun-Goddess the Nipponese embrace both love and war: love towards each other, love towards other peoples (the sun and dawn are always closely connected), and war with the beings of opposite nature (darkness in all its forms, obscuring clouds and blinding mists).

As the readers know, Kōdō, Bushidō, and in fact all cultures of Nippon are evolved from the Sun Goddess. This reveals to our perception indications of the true nature of this nation, which embodies in her spirit the spirit of Suryā.

"The sword that slays not", the ethos of Bushidō, finds utterance in the character of this people, and furnishes a proof with fair frequency of the benignity of the Sun-Goddess.

Buddha und Sokrates

Von Prof. CARL FRIES. Montevideo.

DIE wunderbare Gestalt des Shākyamuni wandelt nicht nur durch die Unermesslichkeit der Zeiten, sondern sein Name ging und geht durch die Räume der Erde, wie ja für den Gedanken Keine Raum-, Zeit- oder Sprachgrenzen existieren. Die berechtigte Vorsicht wissenschaftlicher Kritik hat Übereilungen mancher Altertumsforscher auf das rechte Mass zurückgeführt, ohne freilich verhindern zu Können, dass man in den entgegengesetzten Fehler verfiel und Ideenübertragungen von orientalischen nach abendländischen Gebieten ableugnete, weil die Verkehrswege damaliger Zeit für ungenügend erachtet wurden solchen Gedankenaustausch zuzulassen. Indessen hatte die Arbeit des Spatens ganze Arbeit getan und unwiderlegden asiatischen Kulturzentren gangbare Ideenwege zu den antren okzidentalischer Geistigkeit, vor Altem nach Griechenland führten. Eine Reihe von namhaften Gelehrten haben sich bereit gefunden begangne Fehler auszugleichen und bisher verdächtigte Quellen angaben solcherart zu rehabelitieren. Unter ihnen steht *Prof. Tranz Dornseiff* in Greifswald obenan. Diesem Zusammenhang gehört auch die vorliegende Arbeit an.

Es sei mir gestattet zunächst nicht von Buddha und Sokrates zu reden, sondern von dem Einfluss des Bodhisattva auf Plato, Sokrates grossen Schüler, und erst später auf diesen selbst zurück Zukommen. Es bestehen nämlich, wie ich zeigen Konnte, ganz bestimmte Anklänge an Buddha bei Plato, u. zsd, zunächst solche rein formaler Natur. Der

Dialog als philosophische Ausdrucksform ist im Buddhismus vertreten. Als eine „wunderliche Erfindung" hat man es bezeichnet dass in Platos „Parmenides" nach vielen Takren Antiphon das Gespräch nacherzühlt, das der damals noch junge Sokrates mit ihm geführt habe. Entsprechend ein Theactet. Diese Einkleidung ist ebenso absurd wie die Forscher darüber hinweggehen. Wie Kam Platon auf diese öflers von ihm beliebte Form r. Wir antworten; Durch Buddha! In einem Dialog des Erhabnen heisstes, ein Bruchmane „berichtete Wort für Wort das ganze Gespräch", das der Erhabne mit ihm geführt."[1] Ein andres Mal: „Seitwärts sitzend erzählte nun der ehrwürdige Ānando das ganze Gespräch mit König Tasenadi von Kosalo Wort für Wort dem Erhabnen (p. 491). In dem Dialog „Upāli" wird gesagt: „Der freie Bruder Nathaputto sah Dighatapassi den freien Bruder von fern herankommen und—vief—ihm zu: Woher Kommst du, Tapassi, so zeitig am Nachmittag?—Von dert, O Herr, vom Asketen Gotama komme ich.—Hast du wohl, Tapassi, mit dem Asketen Gotamo irgend eine Unterredung gehabt?—Allerdingshab' ich, O Herr, mit dem Asketen Gotamo eine Unterredung gehabt.—Was war denn das, Tapassi, für eine Unterredung, die du mit dem Asketen Gotamo gehabt hast?—Da berichtete nun Gighatapassi Wort für Wort das ganze Gespräch, das er mit dem Erhabnen geführt hatte, dem freien Bruder Nathaputto". (p. 373 Trenkner). Man wird ganz deutlich an Platonische Gesprächseingänge erinnert. Oder Gotama berichtet selbst „Wort für Wort das ganze Gespräch". (376 Trenkner). Achnlich Plato in Lysis" und „Charmides", Ein Schüler erzählt „Dem Buddha „Wort für Wort" ein Gespräch. „Beim Erhabnen werde ich den

1) Siames. Ausgabe 48 if.

Sinn dieser Worte verstehen", (3437. Ebenso wiederhalt Hermogenes in Platos „Kratylos" Die Unterhaltung mit Diesem von Sokrates, um das Urteil des Letzteren darüber zu hören.[1] Man wundert sich über das Interesse, das eine so wörtlich Wiedergabe eines Dialogs mit Sokrates bei den athenischen Fünglingen findet, die sinst viel weniger philosophisch erscheinen. Für den Orient ist Das in einer langen Vorgeschichte begründet. Das Streitgespräch war dort, besonders in Indien, so beliebt wie const sportliche Wettkämpfe. Der weit geistigere Sport des Wortgefachts war an indischen Fürstenhöfen überaus beliebt[2] Brahmanen massen sich vor dem Fürsten im Redegefecht. Der Sieger wurde reich beschenkl. Unter diesen Umshänden war das Interesse der Anderem an dem Verlauf des Wortgefechts und einer genauen Rekapitulation vershändlich wie etwa das vieler Modernen an Sportberichten in Rundfunk oder Tresse. Damit erklärt sich auch jene buddhistische Dialogform, die sonst ebenso unverständlich wäne wie die greichische, Verschiedene Anzeichen sprechen dafür, wie wir sehen werden. Also der Dialog der buddhislischen Mönche und des Meisters selbst wurden als Redekämpfe angesehen, und wir sahen, wie König Tasenadi dabei den Vorsitz führte. Das hat auch nach aussen hin gewirks; z. b. nach tegypten[3] Königin Artemisia veransbaltete zur Leichenfeier für ihren Gatten Manssolos ein Redeturnier[4].

Die gegebne Form des Redeturniers fand nun durch die

1) Vgl. m. Buch „Das philosophische Gespräch von Hiob bis Platon, Tübingen 1904 u. Rhein. Museum D. class. Phil. 1938.

2) Oldenberg, Buddha 35.

3) Gespr. vom Klugen Bauer, Totenbuch 25; Buch Tobit 12, 20; Ahikar. Vgl. Thilos. Gespr. 59.

4) Ps-Plutarch 838 B; Gallius N. Att. X 18.

überlebensgrosse Gestalt des Buddha eine ganz neue Anwendung, indem jetzt höchste Philosophie und Weisheit zum Gegenstand dialogischer Gedankenprägung wurde. Der Lehrer und Meister erlangt Kanonisches fast sakrales Ansehen. Der Meister unter seinen Tüngern mutet gradezu mythenhaft an, Wenn im Verlauf des Dialogs der benachteiligte Partner mit geröteter Stirn und in höchster Erregung zu letztem Schlage ausholt, so ist Das realistisch wirklichen Redeturnieren entnommen, was Plato auch, wenngleich ohne Verständnis für den historischen Zusammenhang, mit leisem Humor beschreibt. Die heftige Erregung des Besiegten ist am Begreiflichsten, wenn ein Fürst den Vorsitz führt und begehrenswerte Preise verteilt. Die Niederlage war da natürlich schmerzlich. Bei den Buddhisten war Das eine formale Reminiszenz, bei Plato ein mechanisch übernommener Eindruch. Gotama treibt seinen Gegner in die Enge: „Antworte jetzt; jetzt geziemt es dir nicht zu schweigen", Saccako antwortet entsetzt, erschüttert gesträubten Haares, Zuletzt ist er „verstummt und verstört, gebeugten Rumpfes, gesenkten Hauptes, das Antlitz von brennender Röte übergassen"[1] tuch der Brahmane Assalayano bricht unter Buddhas Gedankengängen haltlos zusammen. (555 Siam.) Ein andrer Mönch zeigt als Besiegter „Verdrossenheit Hass und Missgunst" (352 Siam)[2] Bei Plato spielt der widerlegte Protagoras eine ähnliche Rolle. Er legt zuletzt die Waffen mit Entrüstung nieder[3] Vgl.: „Du suchst zu entflichen und willst nicht antworten",[4] oder: „Ich lag sprachlos von den Streichen ihrer Reden darnieder,[5] In dem Eryxias- Dialog

1) 231 ff. Tr. 2) Vgl. auch 132, 239, 258 Tr.; 369 Siam.
3) Protag, 360 D. 4) Enthydem 297 B.
5) Enthydem, 303 A. Vgl. Gorgias 505 Df., Apolog. 27 C. ff.

will Eryxias gegen Kritias, seinen Besieger, handgreiflich werdeh, als ob Tätlichkeiten Gegengründe wären. (c. 86). In der Politeia fährt der in die Enge getriebne Thrasymachos den Sokrates und Tolemarchos so heftig an, dass sie erschrecken[1] „Sich sträubend und notgedrungen, unter wundersamem Schweissvergiessen“[2] gibt Thrasymachos nach. So sagt Saccako im Buddhagespräch: „Den Asketen oder Brahmanen möchte ich kennen, der im Redekampf mit mir nicht wankte, bebte, erzitterte, dem nicht der Angstschweiss aus den Achselhöhlen rieselte“[3] Man sicht, es ist der alte Redekampf, und der Zorn ist durch den materiellen Schaden mehr motiviert als durch den Ehrgeiz allein. Plato kommt hier dem Buddhisten ganz nahe. Auf jene Herausforderung antwortet Buddha: „-dir jedoch haben sich Schweisstropfen von der Stirn gelöss, sind über den Mantel herab auf die Erde gefallen“[4], Buddha wie Plato lassen den Angegriffuen sich durch Abschweifen vom Thema schützen[5], wie Boxer oder Fechter den Gegner locken und überraschen. Gotama weiss dem Gegner Widersprüche nach[6], ebenso Plato[7].—Nathaputto stiftet den Abhayo an, Gotama in die Enge zu treiben (176 A. Tr.); ganz ähnlich Enthydan 276 E.—Buddha werde ersticken, als wenn ein Eisenring um seinen Hals gelegt wäre (393 Tr. vgl. 228 Tr.). Plato Gorgias 509 A: Das wird mit eisernen und diamantnen Gründen festgelegt, —227, 233 Tr. sagt Saccako. „Wenn ich eine leblose *Säule* mit meiner Rede angings, wurde selbst diese, von der Rede getraffen, wanken, beben, zittern—geschweige ein Menschlein. Bei Plato heisst es einmal, es hätte wenig gefehlt, dass

1) Politeia 336 B. Vgl. Enthydem 281 E. u. a. 2) Pol. 350 D.
3) 227 Tr. 4) 233 Tr. 5) 250 Tr. Gorgias 498 C, 461 D, Enthydem 297 B. 6) 377 Tr. 551 u. 581 Siam. 7) Gorgias 457 E, 495 A.

selbst die *Säulen* des Lykeion in den Beifall mit eingestimmt hällen". (Enthydem 276 D, 303 B).—392 Tr. soll Buddha durch die Frage entwaffuel werden: „Mag wohl der Vollendete Dinge sagen, die dem tudern unlieb und unangeuchen sind?" worauf Buddha sagt, der Kranke werde oft durch Verwundung (Feration) gerettet, Ganz ebenso Plato Gorgias 505 B, wo Sokrates dieselbe Frage mit dem Hinweis erledigt, die tenzte entzägen dem Kranken auch oft das, was er wünscht.—Buddha exemplifiziert oft auf Handwerken u. ä. (Drechsler, Färber, Schützen, Hirten, Wagner, Schmiede, Metzger, Gerber, Täpfer); ebenso Sokrates (Bauern, Zimmerer, Schuster, Walker, Färber, Bäcker) tuch diese bekannte Methode des Sokrates findet sich also im Buddhismus.—Der Kettenschluss spielt bei Buddha und bei Plato eine grosse Rälle, (Philos. Gespräch 97). Auf eine merkwurdige stilistische Ubereinstimmung sei noch hingewiesen: Bei Dappelfragen bedient sich der Buddhist dieser Form: „Sind alle diese oder sind sie es nicht? Oder sind einige weise und andere nicht?" (198 Tr.). Ein junger fragt Buddha, ob die Seher das Wesen der Dinge erkannt oder nicht erkannt hätten, oder die Einen wahl, die Andren nicht[1] Dieselbe Frageform findet sich bei Plato sehr häufig, (Theätet 204 B, Protag. 349 E, Atkib. II 149 E ff. Apolog, 24 E, Meno T 70 A. u. ö.) Neben andren Übereinstimmungen im Einzelien ist noch darauf hinzuweisen, dass auch die „maientische" Methode des Sokrates hier begegnet (138 Tr. 240 Tr.)

Um Alles Das aber geht es hier nicht, so wichtig an sich es auch sein dürfte, neue Gesichtspunkte für antike Literature zu finden. Noch wesentlicher ist aber der Einblick

1) Lefmann, Gesch. d. alten Indiens 723 vgl. 730 trm.

in antike Geistesgeschichte überhaupt, der sich uns nun bietet. Zunächst der wesentlichste Unterschied. Nachdem die Kulturspendenden Grossstaaten Vordenasiens sich in Kämpfen mit benachbarten barbarischen Vöekern verausgabt hatten, wurde im Pendjab ein neues Kullurzentrum Konsolidiert, u. zev. der Art, dass die machthabenden Schiekten eine Staffelung der Gesellschaft nach Kasten mit absteigenden Kompetenzen inaugurierten. Erwuchs damit ein Gefühl willkürlicher Bedrückung, so war die Erlösungshoffnung bei den Betroffened allgemein. Es war nicht das Fünfstromland allein, wo jene innere Schichtung Peatz griff; die Machtverhältnisse waren um die Aegus sowie in Zentral-und Ostasien mehr oder weniger gleichartig, wenn auch im Dekhan die Differenzierung am schärfsten hervortrat und sämtliche Lebensverhältnisse durchsetzte, sodass eine Linderung solches Druchesaussichtslos erschien. Eine hierarchisch organisierte Kaste vertiefte sich in Lukubrationen Kosmologischer, transszendentaler Art, fernab der Menschensphäre, und in den Upanishaden ist ein Schatz tiefsinniger Metaphysik niedergelegt, in dem der Mensch allerdings am wenigsten hervostritt. Der Boden für eine Umformung war bereitet. Sie Kam, alg Gotama seine Schlösser, seine Reichtümer verliess, da er Armut und Elend der Uenschen erkannt hatte, in die Einsamkeit ging und unter dem Bodhi-Baum zur wahren Enkenntnis erwachte, als wahrer Buddha, der Erwachte. Den ihn befragenden Asketen antwortete er, dass es nicht mehr gewillt sei über Urgründe des Universams nach zudenken, sondern des Manschen selbst vor Allem sich anzunehmen gedanke. Es ist bekannt, dass in Griechenland Sokrates es war, von dem man sagte, er habe die Philosophie vom Himmel in die Behausungen der Men-

schen Zuruckgeführt. Nie hat man diese Parallele zu Buddha erkannt und ihren tiefen Sinn durchschaut. Durch die Weltging die Sehnbucht nach Menschenliebe. Man überhörte den Ruf und entzag sich manschlicher Anteilnahme gleichsam durch die Flucht in metaphysische Problematik. Auch die Vorsokratika Bind transszendental eingestellt und verleugnen die eigne Gattung, Der Sophist uber lehrt, das Mass aller Dinge sei der Mensch. Freilich ist Sokrates' Lehre nicht eine Erlösung; eine solche war aber nach Kleisthenes' Reform unnötig. Wohl aber ist die Parallelität zu Buddha bedeutsam. Sokrates wurde verklagt nicht die olympischen Götter zu ehren und die Tinglinge zu verderben. Die Lobredner der alten Zeit waren seine Gegner.

Seine Erscheinung ist eine Neuheit. Wie ein höheres Wesen schreitet er durch die Stadt, teils vergöftert, teils verlacht, Der Typus ist ganz neu. In Gesprächen entwickelt er eine anthropologische Philosophie. Eine geheime Aimme, das Daimonion, leitet seine Handlungen, Buddha steht ethisch weit höher, er hat eine nach vielen Millionen zählende Bekennerschaft. In Griechenland waren die Orakel die letzte Stütze der Hiêrarchie, die mit Kleisthenes Sozialreform verschwand und nur in „heiligen Kriegen" ein spältes Nachleben erfuhr.

Dass die Gestalt des griechischen Philosophen durch die des Buddha beeinflusst wurde, kann m. e. nicht in Abrede gestellt werden. Die Kundé von dem indischen Weisen ging durch die Welt, und in Athen war damals jede Seistigkeit angesiedelt[1]. Einzelzüge sprechen dafür. Buddha

1) Vgl. m. Buch: Odysseus der chikshu, Leipzig. Hinricks.
2) Alte Überlieferung wusste von Sokrates' Umgang mit indischen Weisen in Athen.

verbringt den ganzen Tag in „Gedenkensruhe." Im Osthain weilter bis zum Morgen aufeiner Terrasse, (160 Tr.). Sokrates hat einmal von Morgen bis zum Abend sinnend an einer Stelle gestanden, Aehnliches enzählt Valenius Maximus von Masinissa (VIII 13); Das war ein orientalisches Asketenmotiv[1]. Buddha sitzt jeden fünften Tag die ganze Nacht hindurch mit Mönchen in Gesprächen über die Lehre (487 Tr.); Sokrates sitzt bei Plato in Gastmahl", als Alle längst schlafen, sin" Dialog, Früh morgens geht Buddha auf fromme Farrt (84 u. 4 31 Tr. Ebenso Sokrates (Protag 310 A, Kriton 43 A, 311 A). Der Asket setzt sich auf einen niederen Schemel zu Füssen des Erhabnen, wie es inmer wieder heisst. Dasselbe bei Plato (Protag, 3, 18 C, Phaedo 89 B, Rep. 533 D) – König Pasenadi wandert neun Meilen, um den Erkabnen zu hören (493 u. 603 Siam.) Eukleides wandert von Megara nach Athen, um Sokrates zu hören. Buddha und Sokrates sterben im Kreis ihner Schüler, beide an Gift. Buddha verteidigt den Schmied Cundâ, der ihn vergiftete[1]. Sokrates beruhigt den Diener, der ihm das Gift bringt; er tue nun seine pfeicht[2], Der ermüdete Buddha zieht auf dem Lager sin Bein über das andre (Kern 220 f); Sokrates liegt sterbend auf dem Lager und zieht den schmerzenden Schenkel zurück (Paedo 60 A). Beide beobachten ihre Erstarrung. Ananda weint bitter wie Kriton und Phaidon. Die Lehre des Buddha ist nur durch seine Schüler überliefert worden. Alte solche Einzelzüge bedeuten weniger als der Gesamteindruck, dass nämlich die Gestalt des Sokrates durch die Gewalt der Buddha-Natur beeinflusst erscheint. Sokrates steht im Tempel zu Omoku neben Buddha, aber an Weltbedeutung kommt

1) Kern, Buddhismus I 220. 2) Phaedo 116 D.

en ihm nicht gleich. Er hat das begriffliche Denken zuerst in feste Formen geprägt und die menschliche Erkannt, nisfähigkeit grund legend systematisiert. Aber grade die Zurückführung der Philosophie auf menschliches Gebiet hat er nicht in ethischem Sinn aussöhnender, umfassender Nächstenliebe verwortet, sondern wesenblich in der Richtung des Klaren, wissenschaftlichen Denkens, der Logik und Erkenntnistheorie. Die historische Wellstellung, in der er sich befand, wäre solchen Unternehmen, wie Buddha es wagen Konnte, auch nicht günstig gewesen. Dann war auch ein Mitmenschengefühl in Griechenland Kaum vorhanden, wie die Ethiken ihner grössten Denker zeigen. Eudämonismus war der Inhall ihrer ethischen Philosophie. So dachten sie sich ihre Gritter, und so war ihre eigne Einstellung. Buddha dagegen, dermilde, gütige Schirmkerr aller Leidenden, der die Heere des bösen Mâra mit dem einen Wort; Mitleid verscheucht ragt hoch über der Menschenwelt in einsamer Erhabenheit wie daş edle Denkmal von Kamákura! In der einzigartigen Ruhmeshalle der Menschlichkeit zu Honmoku bei Yokohama steh Buddha, Sokrates, Confecius, Jesus und vier buddhistische Lehren in erhaboner Verbundenheit zusammen, und das „ewige Lächeln" Gotamas widerlegt die Versuche hier zu unterscheiden und Grosses von noch Grösserem zu trennen.

Es war ein trauriger Vorgang, dass missgünstige Stimmungen in brahmanischen Kreisen eine dauernde Blüte des Buddhismus in Vorderindion nicht zuliessen. Die Lehre verbreitete sich dann über Hinterindien und China nach Japan, wo sie etwa seit 1500 blüht und manche Vertiefungen durch Anpassungen an japanischen Geist exfahren hat. Als Gast mit meiner Fraw in herrlichen Japan weillend hatte ich

den grossen Vorzug durch die Herren Dr. *Jukka Yoshimizu* und Dr. *Kanji Nakashima,* die Vorsteher der International Buddhist Society, sowie den Professor an der buddhistischen Universität Dr. *Carl Kinderman,* nicht zum wenigsten auch durch ein gutiges Empfehlungsschreiben des Direktors des deutschen Japan-Instituts in Berlin, Herrn Professor Dr. *Ramming* japanischen Sakralheiligtümern näher zu treten und vom Wesen des jetzigen Japanischen Buddhismus einen lebendigen Eindruck zu gewinnen. Allen diesen Herren schulde ich aufrichtigsten Dank, den auch hier auszusprechen mir sine angenehme Pfeicht ist. Eine besondre Ehne bedeutetc es mir im japanischen Rundfunk über Buddhismus und seine Beziehungen zu den Wessländern sprechon durfen, wofür ich dem Herrn Direkton der Kulturabteilung des Auswärtigen Amtes Herrn Dr. Taki auch hier meinen ergebensten Dank auspreche, zugleich im Namen meiner Frau, die ebenda über „Die japanische Frau im Kriege" sprachn konnte.

Dass die Einwirkung des Buddhismus übrigens nicht auf Sokrates und seine Zeit begrenzt blieb, habe ich an einem Einzelfall zeigen können. Das Gespräch zwischen dem Asketen Rattapalo und einem Könige, dessen ehrsüchtige Ländergier er philosophisch abfertigt (K. E. Neumann, Buddha-Gesperäche II 394), wird mit gevingen Abweichungen bei Plutarch in der Tyrros-Vita c. 14 Zwischen König Tyrros von Epiros und dem Stoiker Kineas wiederholt. Allerdings lag der Alexanderzug nach Indien dazwischen. (Zeitschrift der deutschen Morgenländischen Gesellschaft 1939)

A Short History of Buddhist Pagodas in Japan

By Toka K. Tanaka

Introduction

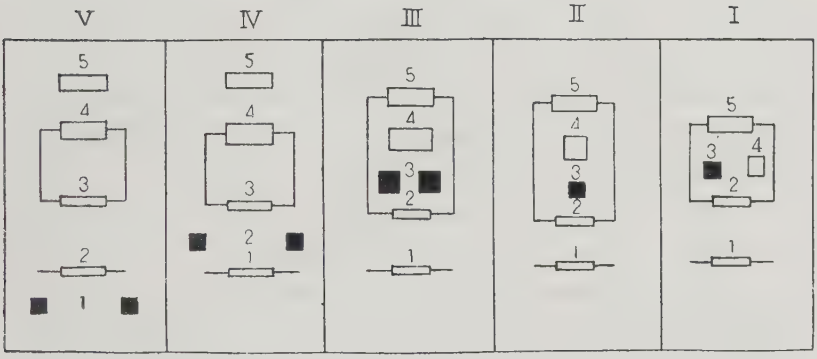
AMONG the picturesque Buddhist edifices in Japan, five storied pagoda is indeed attractive and beautiful to the eyes of those who for the first time find themselves in this country. The five storied pagoda which stands high against the azur sky and up above the green or yellow leaves of various trees in the wide, beautiful precincts of a temple or a shrine is so much full of charm and attraction that it is a scene of undescribable beauty and charm in Japan.

Few people seem to know the true meaning and object of the pagoda. And there are many who believe that it is a grand and beautiful decoratiqe edifice at the precincts of a temple or a shrine in Japan. Although it is one of the decorative edifices in a temple it is also a lofty and noble symbol of Lord Buddha's tomb, therefore, the pagoda is synonymous with the "Stupa" in Sanskrit. And it has another object of showing a sacred place of Buddhism.

Although there are pretty many methods and technics in building the pagoda, the location of pagoda is decided in 5 kinds of the structural locations in Buddhism. To dedicate a pair of pagodas to the soul of Lord Buddha is the formality in the establishment of a large temple, and to erect a single one is the informality in the Buddhist architectural field.

(Eexamine the illustration), (I) and (II) shows the location of Hōryūji and Tennōji styles, in Asuka era, 6 century. (III) shows location of Yakushiji style, in Hakuhō era, 7 century. (IV) and (V) shows the locations of Tōdaiji and Daianji styles, in Tempyō era 8 century, etc. And after Kamakura era, (12 14 centuries) the most of pagodas were

The Locations of Pagoda



Notes: ■ is a location of Pagoda.

I HŌRYŪJI 1. South gate. 2. Middle gate. 3. **Pagoda.** 4. Golden hall. 5. Lecture hall.

II TENNŌJI 1. South gate. 3. Middle gate. **3. Pagoda.** 4. Golden hall. 5. Lecture hall.

III YAKUSHIJI 1. South gate. 2. Middle gate. 3. **Pagoda.** 4. Golden hall. 5. Lecture hall.

IV TŌDAIJI 1. South gate. 2. **Pagoda.** 3. Middle gate. 4. Golden hall. 5. Lecture hall.

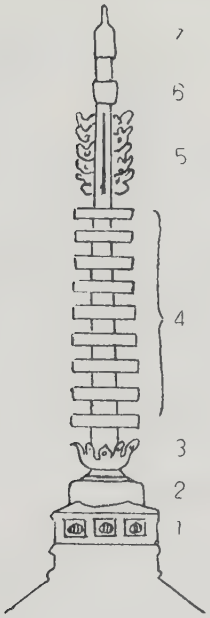
V DAIANJI 1. **Pagoda.** 2. South gate. 3. Middle gate. 4. Golden hall. 5. Lecture hall.

dedicated and erected on the right as you face the Lecture hall or the Golden hall in the precincts of a temple, but there are some other exceptions.

The important and principal part in pagoda is the tall spire which is erected on the top of a pagoda. This is what we call a lofty symbol of Lord Buddha's tomb. My illustration will tell you about the detail parts of the spire. From the bottom: (1) foundation or pedestal, (2) **the principal block**, (3) flower receiving vessel, (4) 9 rings, (5) fish ribs or sprays of water; this is a symbol of prevention against fire, (6) dragon's wheel, (7) Buddhist treasure ball. As for the reader's reference let me put here the Japanese technical terms: (1) Rōban, (2) Fuku-ha-chi, (3) Uke-hana, (4) Sōrin or Kyūrin, (5) Suien, (6) Yūsha, (7) Hōju, etc.

Here run poetically interesting and fanciful meanings about the spire of the pagoda: from the top. (1) the Crown is a symple symbol of a Bnddhist treasure ball and one of the decorations on the top of the spire. (2) Dragon's wheel; a ring of dragon in Buddhism is one of the 8 protectors in Buddhism. The king, whose wheel is designed and applied to the spire to protect Lord Buddha's soul. (3) 4 pieces of "Sprays of Water" are worked out and applied to the spire to prevent against fire. They are a sort of the weather vane and all of them are facing to the north, south, east and west. (4) the 9 rings are designs of covering or umbrella which covers and protects over the tomb of Lord Buddha, i.e. the principal tomb block. (5) Angels are always scattering lotus flowers for the soul of Lord Buddha here, therefore, the flowers must be received with. Hence the name arises as "Flower receiving vessel". (6) The form of the principal tomb block is the same with the "Stupa" in India.

The Spire of Pagoda



1. Foundation or pedestal.
2. The principal tomb block.
3. Flower receiving vessel.
4. Nine rings.
5. Fish ribs or sprays of water; this is a symbol of prevention against fire.
6. Dragon's wheel.
7. Buddhist treasure ball.

In Japanese

1. Rōban.
2. Fuku-ha-chi.
3. Uke-hana.
4. Sōrin.
5. Sui-en.
6. Yūsha.
7. Hōju.

(7) Foundation or pedestal is nothing but the foundation of the spire, etc.

With a view to give a better and clear understanding for the readers concerning pagoda, let me make a little passing on it. It was a custom in India that they often buried 6 pieces of smashed skull or bone of Lord Buddha's under the ground on which a "Stupa" or pagoda was built as his Holy Tomb. In the first place, the 6 pieces of skull or bone is to be put into a small crystal pot which is also to be covered with gold box, silver box, copper box, iron box, lastly into a wooden box. After all sorts of their perfect preparations and safe arrangements, the box, which contains the 6 pieces of bone, is to be buried deep into the ground with so much care in offering a grand, august ceremony of Buddhism.

× × ×

The first Buddhist wooden building in Japan was a pagoda dedicated to the Buddha by a noble courtier Umako Soga on a hill of Ono in the province of Yamato. Some say that it was an edifice of 3 stories, while others say 5 stories. Anyhow it is true that it was an attractive, beautiful and harmonious edifice between the nature and works of men which were erected in the 14th year of the Emperor Bitatsu (A.D. 585).

But to our great regret this pagoda was once raised the grounds by the anti-Buddhist party in those age as soon as it was completed for its works, so that all the history of this Buddhist pagoda is not yet revealed by any art historian and architect in Japan to this day. The second wooden temple was Sakata Tera temple at Nanyen in Yamato province which was constructed in the 2nd year of the Emperor Yōmei,

(A.D. 598). The 3rd was that noted and significant Hōkōji temple. The 4th is that salient Shitennōji temple in Ōsaka, the 5th is that the world wide famous wooden temple; the Hōryūji in Nara city, etc.

Pagodas in Asuka and Hakuhō era 540—709

The pagodas in that far off Asuka era were constructed after an imitative plan of ancient China, e.i. plan of North Wei in the period of Riu Chao through ancient Korea. But all the pagodas in Asuka period were not the slavish imitation after the ancient China and Korea. Japan in those days was rich in wooden building materials, therefore, though the pagodas were built after the style and technic of ancient North Wei in China and Korea, the building materials, designs and forms were all degisted so fitly and strikingly that they were indeed original plans of Japanese style. Those simplified technics and clear plans to the pagodas in those days are truly a superb symbol and utterance of "Yamato" spirit in the land of cherry flowers.

The pagoda in Asuka period was erected as a chief and important edifice to a temple. The characteristics of the pagoda in Asuka period are as follows: 1st double foundations on which pagodas are built, 2nd all the pagodas are treated in such harmonious symmetry, 3rd all the materials are of so superior woods and timbers, 4th sweet and delicate outlined entasis columns are applied in attructively and strikingly, 5th to the beam supporting arms eyeful designs of floating and streaming cloud are carved, 6th the ceilings are composed of rattice works and architraves are worked out with the deft hand of the artists, 7th to the roofs and

eaves sweet and delightful lives of curve are fancifully and charmingly applied with and covered with astistic tiles, 8th all the exteriors and interiors of the pagodas are washed upon in red lead and every cut end of the wood are painted in yellow colors etc. Thus all the surviving pagodas in Asuka era are of the greatest importances in the long and salient rolls of Japanese history.

Following are some of the outstanding and historical pagodas in Asuka and Hakuhō period, 5–7 century in Japan. A five storied pagoda at the Hōryūji temple, erected in the 15th year of the Empress Suiko's reign (A.D. 607). A 3 storied pagoda at Hōrinji temple in Nara, erected in the 31st year of the Empress Suiko's reign, (A.D. 623), a 3 storied pagoda at Hōkiji temple in Nara, constructed in the 10th year of the Emperor Jomei (A.D. 638). A 3 or (6 looking) beautiful and fanciful pagoda in Yakushiji temple in Nara; constructed in the 9th year of Hakuhō, (A.D. 680). A pair of 3 storied pagoda at Taima Tera temple in Nara, constructed in the latter part of Hakuhō period. These 6 salient and historical Buddhist sky scrapers are now breathing the air of their artistic highest value as our archi- tectural gifts with us in Japan.

Pagodas in Nara and Tempyō period 710 — 806

The architecture in Nara and Tempyō period is, of course, somewhat succession to the previous Asuka and Hakuhō periods. But in the ealier part of this period the technic of the detail works; — the designs of floating clouds which applied in the structural framing works and beam supporters are gradually went into the world of nil, and in

place of those technics and style a most complicate and solid 3 steps structural framing detail works are invented and applied to all pagodas as well as the other Buddhist structures in those days. And entasis columns were also out-of-applied and no where to be seen.

After the great transition in the ealier stage of the era the first flower of golden day in the structural field bloomed so attractively and delightfully that it reached a climax point in the last stage of Tempyō era. The brilliant pair of 7 storied pagodas were, for the first time, erected in the precincts of the noted temple of Tōdaiji. It was more than 320 ft. and 55 ft. square and the diameter of one ring was 12 ft. To our great regret, however, they were burnt down by a fire in the 4th year of Jishō, (A.D. 1180). We had some other pagodas in those golden days of Nara and Tempyō period: a 9 storied gigantic and imposing Buddhist sky scraper was erected at the precincts of Daikanji temple. Japanese architectural history says that it was the highest pagoda of 55 ft. squared wooden edifice in those days, the hight was 350 ft. and the diameter of the one ring was 13 ft. The hight of the spire was, it is said that 90 ft.

A five storied pagoda at Genkōji Temple was a wooden building of 35 ft. square, 180 ft. high. All these open air art treasures were turned into ashes by the calamities of war in those days.

The superb characteristics of pagodas in this Nara and Tempyō era were metal-fittings of ornamental open work, for the first time, applied on the cut ends of every main and tail rafters in the exterior part. The interior part of the pagodas were all decorated with designs of Buddhist flying angels, holy lotus flowers and other Buddhist treasure flowers.

Those beautiful decorations to pagodas are nil to our eyes, but there still exist and breathing their superb artistic air in the decorations of the Golden Hall of Tōshōdaiji temple and Hokkedō Hall at Tōdaiji temple and some other surviving edifices in this Nara and Tempyō period.

Pagodas in Heian periods
794 — 1185

The 391 rolls of year are decided as Heian period in Japanese history. This era was one of the most flourishing and expanding period in the history of the Empire. Everything was gorgeous, extravagant, and delicate and people at large in high and low had their faith in Buddhism. All arts, sculptures, and architectures were wrapt in the atmospheres of new-approach after depicting their exotic idea, and they utterly threw away the exotic slavish imitation which was applied and treated in their fine arts of the previous era.

One of most important things in the pagoda structures in Heian period was 2 storied 'Tahō' pagoda which was the first Buddhist edifice in the structural history of Japan; i.e. Indian "Stupa" like Buddhist treasure ball shaped pagoda. This had been a precious structural gift of great teacher Kōbō. And another one was "shorin tower"; e.i. a tower of 9 rings which was invented by the great Buddhist teacher Saichō. The former stands in the sacred mountain of Kōya, in Kii province, while the latter shows its face in the holy hill of Hiei in Kyōto.

The pagoda in this Heian era was quite contrary to the previous Tempyō; for the most of the pagodas were very small in their scales. And the most conspicuous characteristic to the pagoda is the roof and eaves which are all thatched

with cypress barks. A small five storied pagoda which stands in the mountainous precincts of noted Murouji temple is not only a real instance in the Buddhist structural history of Japan but also is the historical mirror of the small pagoda in Heian period. It is about 50 ft. high and a most picturesque small pagoda in Japan. This pagoda is of most interest and worthy of our studies.

The middle part of this era was golden days of Fujiwara in the history of Japan. And the most memorable event in this stage was a movement of preventing exotic ideas. With the proposal of the Royal Minister Michizane Sugawara the envoys and students to T'ang in China were abolished and the door of their studies was firmly closed by the government in those days to arts, architectures and religious world of Japan, so that Japanese learning had powerful and strong sway among the high class people at large, to the effect that the previous solidity and dignity to arts and architectures gave way to the utmost delicacy, ornate and refinement.

The previous dignified feature of the pagoda was utterly passed into the world of nil. And with true Japanese style of living among the people in the high and low classes almost all the pagodas and other building were finished up with the technic of Fujiwara delicacy and elegancy, but by the influence and sway of the Buddhist Pure Land idea, and faith of Heavenly Paradise of Buddhism the interior parts of pagodas were decorated so brilliantly and ornately with superb arts of " Maṇḍala " or " Picture life of the Buddha " in the technic of utmost superb delicacy and preciseness on the face of 4 board walls, on the 4 main columns and large center column and as well as the other interior detail parts

in pagodas. Some beautiful portraits of higher Buddhist priests in ancient time; such as "8 fountain head of Shingon Sect", and some supreme Buddhist Deities and Buddhisatvas are executed on the four walls of pagodas so finely and delightfully to our eyes and minds with deft hand of the well-known artist. (Shingon Sect of Buddhism was in a high sea in the ealier part of this Heian period. The salient and chief fountain head of the sect was well-known greater Buddhist teacher Kōbō Daishi).

It is said in the structural history that the most fanciful and attractive pagoda was an octagonal nine storied pagoda which was constructed in the precincts of Hōshōji temple in Kyōto. The height of this pagoda was, it is said, 840 ft. but it is true or not we can't depend upon, at any rate it was a giant and highest pagoda erected in those days.

The outstanding and surviving pagodas in this flourishing stage is a 5 storied pagoda at Gotaigoji temple: the wall-paintings are so noted and salien in the art world of Japan. The works are, even to a professional eyes, almost superhuman, and could not picturing ourselves that they are human's brush and touch. This prominent and outstanding pagoda was completed its work in the year of A.D. 951. It is said in the Buddhist art history that 16 years' hard labors were taken to complete its whole works to this beautiful pagoda.

Pagodas in Kamakura period
1186—1335

It is decided in our history that from the time of A.D. 1186 to the gear of A.D. 1335 as the Buddhist expanding and

Samurais' cultural period in Japan, what we call a period of "Kamakura Chivalry."

With the importation of Zen sect idea of Buddhism from Sung in China, a simplicity of art in black and white was invented and so flourished for the first time in this Kamakura period. And an art of ugliness in the idea of the Hell was also initially born in this so interesting period. And that the intercoures with Sung in China was reborn again as prosperuos as Tempyō era. The architecture was also fashioned and imitated after the advanced continents in Asia and Europe. All were, indeed, magnificent and grandeur in the Buddhist structure and Japanese shrines. These were, what we call, a new-approach, new idea and cultural spirit in mediaval Japan. And at last flowers of *Kamakura style* in the architectural field were so charmingly and fancifully bloomed in the Buddhist expanding and new-approach era of Kamakura. The Zen sect of Buddhism was the greatest contributive element in the expansion and development of Japanese "Yamato" spirit and Kamakura culture in those far off days.

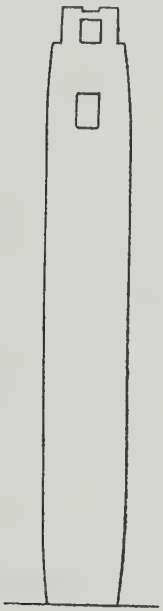
The pogodas in this Kamakura period are such attractive and so eyeful wooden sky scrapers in the mixture style of the technic in T'ang in China, India, and Japanese styles. These salient characteristics are clearly seen in the main so columns, the roofs and eaves of pagodas. These traits are, what we call, "Kamakura style structures" in Japan; e.i. "*The cut end round shaped columns*" which are applied in pagodas and Buddhist Halls were invented for the first time in this Kamakura era and the thatched roofs, eaves, and shingle roofs and eaves were initially applied to the pagoda completely in this period of expanding Kamakura.

The following illustrations will tell you the distination

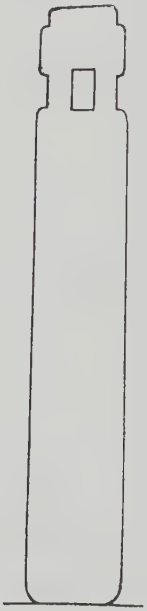
of the entasis column and the shape and form of the "cut end round shaped columns" in Kamakura period. They are called and named "Chimaki column" in Japanese, "Chimaki" in a sort of rice cake which is wrapt with large bamboo leaves, and the both ends of it are tied with some slender grass or a piece of string. And we eat "Chimaki" rice cake at boys fête on the 5th of May in Japan. About the shape of "Chimaki" let me show you in my rough illustration here :—

The "Chimaki" Rice Cake

Entasis Column



"Chimaki" Column



This "Chimaki" Column is a precious structural boon in the culture of by gone Kamakura period.

Another conspicious characteristic is verandas which are applied and attached around the 1st story of the Kamakura pagodas, these verandas were, for the first time, attached to pagodas in this Buddhist expanding and interesting period of Kamakura. This trait is so clearly and deeply appreciated to a storied pagoda of Kaijū-sen-ji temple in Kyōto city. This is one of the Japanese styled pagoda in Kamakura period.

The Buddha's brokened skulls and bones preservation Hall; i.e. "Shari-dono" Hall, in Japanese, being built at Kamakura Town by the Zen sect of Buddhism. Therefore the pagoda had not been played an important part in the sect, so that we had only one pagoda, in the next Muro-machi era, which belonged to the zen sect. It was, history says, a 7 storied majestic and no imposing pagoda at Shōkokuji Temple at Gozan in Kyōto. The hight, it is said, was 360 ft. The majestie Buddhist sky scraper was also passed into the world of nil by a fire. This 7 storied pagoda was built during the year of Ōyei. But other Tendai, Nichiren and Shingon sects had made so much of pagodas, therefore, we have pretty many salient surviving pagodas which belong to them now in Japan.

The system and method of the Japanese house building had been formed and finished up completely in Kamakura period, the mats were matted in the whole rooms, alcove was filted and applied in every Samurais' house, sliding screens and lattice works paper doors were invented and the Zen taste tea room in tea ceremony was germinated in the circle of Samurais for the first time in Kamakura period. Indeed Kamakura era is the most important period in the

structural world of Japan. The relation between them and modern houses in Japan in just like the one as the parents and children with as in Japan. There the golden days of Buddhism passed so prosperously and flourishingly on the next period.

"Lobster like shaped bow beam", which is applied at a porch of a Buddhist Hall: We call it "Yebi Kōryō" in Japanese. And "fan shaped paralleled rows of rafters," under the roofs and eaves of pagodas and other Buddhist houses. And "one sheet of wide board ceiling" or "Mirror ceiling," "Kagami tenjo" in Japanese etc. are supreme and precious invention in the structural world of Kamakura period.

Here runs some of the salient and outstanding surviving pagodas in Kamakura era.

5 Storied pagoda of Kaijū Senji temple in Kyōto.
3 Storied pagoda at Kōbukuji temple, Nara.
3 Storied pagoda at Kudaraji temple, Nara.
3 Storied pagoda at Jōruriji temple, Kyōto.
2 Storied Tahō pagoda at Ishiyama tera temple in Shiga pref.
2 Storied Tahō pagoda at Daifukkōji temple in Kyōto city, etc.

Pagodas in Muromachi period
1336—1572

Though the Buddhist structures in Muromachi period were a succession to the previous Kamakura period, yet Buddhist expansion and prosperity in this Muromachi era was all owing to the higher faith and deeper belief in Buddhism of the Ashikaga Dynasty in this by gone period.

This Muromachi period is started from the time of the down-fall of the Hōjo families and end in the term of the ruin of Ashikaga Dynasty in Japan. These flowing of times are about 250 long years and in this current of time there happend several ebb and low tides in this Muromachi period history. Dignified and simplified black and white paintings of Zen Sect were so fancifully and soothingly completed in the art world. Therefore, by the sway of simplified arts everything in the art and structural world had been a tasteful and decent simplicity, clarity and elegancy to a nice and well-mellowed Muromachi period. Well-mellowed simplicity and clarity in arts was a superb gift and happy boon in this prosperous epoch of Muromachi.

The pagodas in this period were erected and treated as some thing like subordinate edifice in the temples and shrines. They were not a bid play important part in the precincts of a temple, and they were only open air decorative structures to a temple in those days. But the dignity, simplicity and clarity of the pagoda are so vividly seen in the surviving pagodas, and sweet variation and delightful curving lines are always soothing our minds and eyes. The outstanding and prominent pagodas in Muromachi era are run here; a 5 storied pagoda in Kōbukuji temple in Nara city. A 5 storied pagoda at Hōkanji temple in Kyōto city. A 5 storied pagoda at Itsukushima island Shrine in Hiroshima pref. A 13 storied pagoda at Tamunoyama Shrine in Nara; an octagonal 4 storied pagoda at Anrakuji temple in Nagano pref. a 3 storied pagoda at Jōrakuji temple in Shiga pref. a 2 storied 'tahō' pagoda at Daidenbōin temple in Wakayama pref. etc. Among them some are erected and treated in Japanese styles, Chinese styles, Indian styles and mixtured styles of Japan and

China and Kanshiuji styles. An Octagonal 4 storied pagoda at Anrakuji temple is a true Chinese style. A 5 storied pagoda at Itsukushima island Shrine is mixtured style of Japan and China. A 5 storied pagoda at Kōbukuji temple is a true Japanese style, and-so-forth.

The history says that we had a majestic and imposingly highest pagoda of 7 stories at the precinct of Shōkokuji temple in Kyōto. The height, it is said, was about 360 ft. It was the third giant pagoda in Japan of old. A fire made it ashes in the latter part of this Muromachi era. This pagoda was, indeed, a structural boon on the supreme idea of Zen Sect in Buddhism. It was erected in the the 3rd year of prosperous Ōyei. Thus our studies on Japanese pagodas pass on the golden days of Momoyama.

Pagodas in Momoyama period
1573—1602

To speak on Momoyama culture and its structure, we can't but remind of the words of "gorgeous" and magnificent, and the brilliant name of the world wide hero Hidiyoshi Toyotomi, the great dictator in those days. But in regarding to the construction of pagodas was only in the succession to the previous era and other by gone period. Nothing new style, new technic and new approach are a bid seen and applied in the pagodas. It is very, very regretable that the by-gone vestige of Asuka and Tempyō eras on the feature of pagodas are utterly passed away into nil. The most of the pagodas which were erected in this Momoyama period are only some decorative buildings in the wide and beautiful precincts of temples.

It was not until in the latter part of this era that "*the center columns of pagodas*" were buried deep in the ground under the pagoda. They are separated from the ground. These methods to the pagodas and "center column" were, in fast, an invention of Momoya period in the architectural world of Japan. Therefore, they developed and improved in the method of their works in the construction of pagodas. But they retorograted in their designs to the pagada stractures in Momoyama period. This applying method to pagodas in called "*suspension system of the heart column*" in Japanese technical words.

Here runs some of the salient and exponent pagodas in Momoyama era:—a 5 storied pagoda at Honmonji temple in Tōkyo. A 5 storied pagoda at Dewa shrine in Yamagata pref. A 3 storied pagoda at Hōshakuji temple in Kyōto. A 2 storied pagoda at Shōmonyen temple in Ōsaka, a 2 storied pagoda at Kōngōji temple in Ōsaka, etc.

A 5 storied pagoda at Dewa ghrine of which roof and eaves are finished up and worked out in the technic of so soohing and interesting thatched ones. The slopes are so attractive and delightful to our eyes. This pagoda is the only and next to none in Japan, which has thatched roof and eaves.

Momoyama period is only 45 years' rolls in our bright history.

Pagodas in Yedo period
1603—1867

These 264 long rolls of years are of Yedo period in the history of Japan and one of the most peaceful and prospreous stage after the great struggle in life and dogs of civil war

between Kanto and Osaka armies in the ealier part of this Yedo period, and that we call this period "flowery Yedo era" in the history of Japan. The first Shogunate and dictator Yieyasu Tokugawa found the site of his castle and constructed his fine castle at Chiyoda in Yedo, now Tokyo. However, the people in those days could regain and spend their most peaceful life and were so tranquility in their livings, to the effect that temples and shrines were erected and repaired in great succession in Yedo style and technique. And to some salient pagodas, too great repairment and mendings were added and given, and preserved by the 5th dictator Tsunayoshi Tokugawa and his mother lady Keishoyin in the 11th year of Genroku, (A.D. 1698). But other unsignificant old pagodas were ruined themselves, moreover, it is sad to tell, some were reduced to ashes by fires, so that we have very few pagodas which exist now in Japan as the great open air art treasure in Yedo period of great Nippon.

Significant and noted pagodas which constructed in Yedo period are as follow; a 5 storied pagoda at Toji temple in Kyoto. This is the highest pagoda which erected in Yedo era. The height is 185 ft. And next exponent pagoda in this era of Yedo is a 5 storied pagoda at Ninnaji temple in Kyoto. The most beautiful pagoda both in the exterior and interior is a 3 storied pagoda in Nikko shrine. These noted and salient pagodas in Yedo period are our structural precious boons in the architectural field of the cherry land in the far east.

Let me tell you a few of the characteristics on Yedo pagodas: colored zodiac design sculptures which are applied on the exterior 4 faces of the pagodas, and lacquered and

gilted 4 main columns in the interior, etc. are the supreme traits of Yedo pagodas in this flowery stage of Yedo.

Followings are salient pagodas in Yedo period:

1. Five storied pagoda at Tōji temple.
2. Five storied pagoda at Ninnaji temple.
3. Five storied pagoda at Nikkō Shrine.
4. Five storied pagoda at Kanyeiji temple.
5. Five storied pagoda at Sensōji temple.
6. Five storied pagoda at Zōjōji temple.
7. Five storied pagoda at Hōkkeji temple.
8. Five storied pagoda at Myōgōji temple in Ishikawa pref.
9. Five storied pagoda at Saishōyen temple in Aomori pref.
10. Three storied pagoda at Otsuhōji temple in Niigata pref. etc.

Thus my pen goes and moves on the stage of Meiji, Taishō and Shōwa periods in the long rolls of Japan's art history.

Pagodas in Meiji, Taishō and Shōwa period 1868 – present stage

European and American civilization and culture deprived the Japanese styled structure in the field of large public buildings, and that the people followed and fashioned after the European and American style in their managements in the buildings as well as their livings in the important cities of Japan. The living houses are also in the imitation of the advanced continents in Europe and in America, therefore, chairs, table, sofa and benches and other interior decorations are applied and employed in the rooms and halls. Mixtured

style of living houses in European ones were for the first time born in Meiji period. English is spoken in every-where, all are, indeed, in a flowing tide of Europeanism and Americanism, but the people in high and low are not a bid lose their "yamato spirit"; the spirit of brave Japan.

We have no 5 storied pagoda which erected and dedicated for the soul of the Buddha in these eras. But only one 3 storied pagoda was erected with the material of concrete and iron in the precincts of the Memorial Hall of the great earthquake and catastrophe in the 12th year of Taishō. This new styled pagoda is on a plan of Dr. C. Itō, a noted scholar of architecture and historian in modern Japan. This 3 storied pagoda was dedicated to the souls of 37,000 victims in the great and unprecedent earthquake in the vicinities of Tokyō and Yokohama.

The Conclusion

In concluding the history of Japanese pagodas, let me speak on the difference of ancient pagodas and modern ones. It is very interesting researches on pagodas to compare the dignified and simplified, beautiful, ancient five storied pagoda at Hōryūji temple in Nara and with the latest decorative Yedo pagoda at Nikkō Shrine in Tochigi pref. I think that any art-lovers and architects percieve an interesting great material difference between the two pagodas, the fundamental style and construction are unified and almost the same with each other, through they are a part 1,000 years or so in the period of their costruction but in regarding to the decorative value and designed points there lies an interesting difference and artistic value in each other, these interesting and excited attention to the pagoda will not be found in any other things in the wide, wide world except in the Buddhist pagodas of great Nippon.

The height of each story of pagodas from eaves to eaves

Fig. I

(from Asuka era to Muromachi era)

1st story, the height from basis to eave is 16 ft. 8 inches, 3
2nd story, the height from eave to eave is 13 ft. 4 in, 8; the difference is 3 ft, 3 in. 5
3rd story, the height from eave to eaves is 12 ft. 6 in. 3; the difference is 8 in. 5
4th story, the height from eave to eave is 12 ft. 3 in. 6; the difference is 2 in. 7
5th story, the hight from eave to roof is 11 ft, 9 in. 5; the dif- ference is 4 in. 1

Square feet of pagodas in plane figures

1st story is 21 ft. 8 inches, 2 square ft.
2nd story is 19 ft. 7 „ 2 „ „
3rd story is 17 ft. 4 „ 6 „ „
4th story is 15 ft. 1 „ 2 „ „
5th story is 13 ft. 7 „ 1 „ „

Fig. II

(from Momoyama period to Yedo era)

1st story, the height from basis to eave is 13 ft. 4 in. 8
2nd story, the height from 1st eave to 2nd eave is 15 ft. 3 in. 5 the difference is 1 ft. 9 in. 7
3rd story, the height from 2nd eave to 3rd eave is 15 ft. 3 in. 5
4th story, the height from 3rd eave to 4th eave is 15 ft. 3 in. 5
5th story, the height from 4th eave to roof a 15 ft. 3 in. 5

Square feet of pagodas in plane figures

1st story is 16 ft. square feet.
2nd story is 14 ft. 6 in. „ „
3rd story is 13 ft. „ „
4th story is 11 ft. 6 in. „ „
5th story is 10 ft. „ „ etc.

The height of the spire in the outstanding pagodas

Five storied pagodas

Pagoda of Hōryūji temple, the height of the rising spire is about 30 ft.

Pagoda of Yakushiji temple, the height of the spire is about 30 ft.

Pagoda of Muroūji temple, the height of the spire is about 28 ft. 8 in. 3.

Pagoda of Daigoji temple, the height of the spire is about 34 ft. 3 in. 6.

Pagoda of Kaijūsenji temple, the height of the spire is about 24 ft. 6 in.

Pagoda of Itsukushima Shrine, the height of the spire is about 22 ft. 9 in. 5.

Pagoda of Jinnaji temple, the height of the spire is about 19 ft. 8 in. 3.

Pagoda of Nikkō Shrine, the height of the spire is about 21 ft. 3 in. 6.

Three storied pagodas

Pagoda of Hōkiji temple, the height of the ringed spire is about 28 ft.

Pagoda of Hōrinji temple, the height at the gringed spire is about 27 ft. 8 in. 3.

East pagoda of Taimaji temple, the height of 8 ringed spire is about 29 ft. 3 in. 5.

West pagoda of Taimaji temple, the height of 8 ringed spire is about 31 ft. 9 in. 5.

Pagoda of Jōruriji temple, the height of gringed spire is about 38 ft. 2 in. 3.

Pagoda of Kōbukuji temple, the height of gringed spire is about 30 ft.

Pagoda of Reisanji temple, the height of 9 ringed spire is about 32 ft. 4 in. 6.

Pagoda of South Hokkeji temple, the height of 9 ringed spire is about 30 ft. 10 in. 8.

Pagoda of Iwafunetera temple, the height of 9 ringed spire is about 22 ft. 2 in. 5.

2 storied pagodas

Pagoda of Kongō Sanmaya yen temple ta Kōya, the height of the spire is about 25 ft.

Pagoda of Ishiyama tera temple, the height of the spire is about 21 ft. 3 in.

Pagoda of Kintaiji temple, the height of the spire is about 44 ft. 3 in. 5.

Pagoda of Dai-denbōin temple, the height of the spire is about 37 ft.

Pagoda of Yoshitaji temple, the height of the spire is about 34 ft. 1 in. 2. etc.

The list of salient and noted pagodas in Japan

Style and period	Forms	Names of temple	Site and places
Asuka	5 stories	Hōryūji temple	Nara pref.
Asuka	3 stories	Hōkiji temple	Nara pref.
Asuka	3 stories	Hōrinji temple	Nara pref.
Hakuhō	3 stories	Yakushiji temple	Nara pref.
Hakuhō	e. 3 stories	Taimatera temple	Nara pref.
Hakuhō	w. 3 stories	Taimatera temple	Nara pref.
Nara and Tenpyō	No surviving pagoda in this era.		
Heian	3 stories	Muronji temple	Nara pref.
,,	5 stories	Daigoji temple	Kyōto fu.
,,	Shōrin tower	Yenryakuji temple	Shiga pref.
Kamakura	5 stories	Raiyū senji temple	Kyōto fu.
,,	3 stories	Kōbukuji temple	Nara pref.
,,	3 stories	Reisanji temple	Nara pref.
,,	3 stories	Kudaraji temple	Nara pref.
,,	,,	Jōruriji temple	Kyōto fu.
,,	,,	Saimyōji temple	Shiga pref.
,,	,,	Myōtsuji temple	Fukui pref.
,,	,,	Ishitetera temple	Ihima pref.
,,	2 stories	Futaiji temple	Nara pref.
,,	2 stories	Kintaiji temple	Kyōto fu.
,,	2 stories	Daifukkōji temple	Kyōto fu.
,,	2 stories	Ishiyama tera	Shiga pref.
Muromachi	5 stories	Kōbukuji temple	Nara pref.
,,	5 stories	Hōkanji temple	Kyōto fu.
,,	5 stories	Myōōyen temple	Hiroshima p.
,,	5 stories	Itsukushima shrise	Hiroshima p.
,,	5 stories	Rurikōji temple	Yamaguchi p.
,,	3 stories	South Hōkkeji	Nara pref.
,,	3 stories	Iwafuneji temple	Kyōto fu.
,,	3 stories	Onjōji temple	Shiga pref.
,,	3 stories	Jōrakuji temple	Shiga pref.
,,	3 stories	Ichijōji temple	Hyōgo pref.

Style and period	Forms	Names of temples	Site adn places
Muromachi	3 stories	Nagasa shrise	Hyōgo pref.
,,	3 stories	Kōjōji temple	Hiroshima. p.
,,	3 stories	Kōkūbunji temple	Nagano pref.
,,	3 stories	Daihōji temple	Nagano pref.
,,	3 stories	Saimyoji temple	Tochigi pref.
,,	13 stories	Tamunoyamas	Nara pref.
,,	4 stories	Anrakuji temple	Nagano pref.
,,	2 stories	Hōtoji temple	Kyōto fu.
,,	2 stories	Chiōnji temple	Kyōto fu.
,,	2 stories	Dai-denbōinji	Wakayama p.
,,	2 stories	Kinsan shrine	Saitama p.
Momoyama	5 stories	Honmonji temple	Tōkiō fu.
,,	5 stories	Dewa shrine	Yamagata p.
,,	3 stories	Hōshakuji temple	Kyōto fu.
,,	3 stories	Chōmeiji temple	Shiga pref.
,,	3 stories	Hiyoshi shrine	Gifu pref.
,,	2 stories	Joshikkoji temple	Kyōto fu.
,,	2 stories	Shōmanin temple	Ōsaka fu.
,,	2 stories	Kōngōji temple	Ōsaka fu.
Yedo	5 stories	Tōji temple	Kyōto fu.
,,	5 stories	Jinnaji temple	Kyōto fu.
,,	5 stories	Zōjōji temple	Tōkiō fu.
,,	5 stories	Sensōji temple	Tōkiō fu.
,,	5 stories	Kanyeiji temple	Tōkiō fu.
,,	5 stories	Tennōji temple	Tōkiō fu.
,,	5 stories	Hōkekyoji temple	Chiba pref.
,,	5 stories	Myōjōji temple	Ishikawa p.
,,	5 stories	Saishoyen temple	Aomori pref.
,,	5 stories	Nikkō shrine	Tochigi pref.
,,	3 stories	Ōtsuhoji temple	Niigata pref.
,,	3 stories	Shinshōji temple	Chiba pref.
,,	shōrintower	Rinnōji temple	Nikkō
Meiji, Taishō and Shōwa	3 stories	Memorial Hall	Tōkiō fu.

News

An authority of the Shingon system takes a Doctorate

Rev. Shōun Toganoo, Professor of the Shingon (Tantrayāna) System at the Kōyasan University and a Local Committee of the International Buddhist Society obtained the degree of *Bungaku-Hakushi* or "Doctor of Literature" presenting the thesises of "Studies in the Maṇḍala," 800 pages, "Comparative Studies of the Sanskrit, Tibetan and Chinese Texts of the Adhyardhaśatīkā-prajñāpāramita," 800 pages, and "Studies on the History of Esoteric Buddhism," 500 pages, to the Kyōto Imperial University.

We would like to express our hearty congratulation to our revered professor who is a recognized authority on the Tantrayāna System for his having succeeded in systematizing the Esoteric doctrine of Shingon sect through his studies on the historical development of that doctrine as well as comparative studies on the Sanskrit, Tibetan and Chinese texts of Esoteric Buddhism.

A devoted scholar on Buddhist pictures in Tun-fan wins an Imperial Academy prize

The thirty-first prize-giving ceremony of the Imperial Academy of Japan was held at the hall of the academy in Tokyo on the thirteenth of May, and the prize was awarded respectively to seven scholars on various lines of studies, among whom was Dr. Eiichi Matsumoto who accomplished the "Illustration of Buddhist Images" in his studies on Buddhist pictures in Tun-fan, Chinese-Turkistan.

The First, Annual Vesākha Ceremony of Southern Buddhism, held before many at Hibiya Public Hall

Vesākha, a ceremony typical of Southern Buddhism, was held for the first time in Japanese Buddhist history at Hibiya Public Hall on Saturday, July 5th before an audience of five thousand including many distinguished foreign residents in this city under the auspices of the International Buddhist Society, headed by Dr. Tetsujiro Inoue, famous scholar on Buddhism.

The ceremony opened with a chorus by some 50 girls from the Komazawa Buddhist Girls's High School in Setagaya-ku, Tokyo.

In the center of the stage was placed an image of Buddha Śākyamuni, and amid the chorus, a group of priests led by Rev. Rāstrapāl Sandilyāyana from India wearing a yellow robe slowly approached in front of the improvised altar, repeated Tisaraṇa, then recited the Dhammacakkappavattanasutta.

Then, Dr. Inoue and Dr. Nobumi Ito, President of the Board of Information gave lectures on the significance of the occasion, and expressed the hope that the Northern Buddhists in Japan, and China would be bound further with the Southern Buddhists in Ceylon, Burma, Thailand, Cambodia, Laos and other countries in the southern regions by the tie of universal brotherhood.

We are very happy to have received the following congratulatory messages:

(1) Wish Vesākha complete success,
Maha Bodhi Society, Calcutta.

(2) Wish Vesākha celebration great success, expect annual celebration may promote international peace and happiness,

U. Thwin, Senator of Burma and Vice-President of Maha Bodhi Society, Rangoon.

(3) I wish to offer my hearty congratulations on the International Buddhist Society's happy idea of inaugurating the Vesākha ceremony in Japan to perpetuate the memory of Lord Buddha. May your efforts to establish closer ties of friendship between Buddhists of South and North be crowned with success and your noble aim fulfilled.

By the power of the Triple Gems may Buddhist in Japan be blessed with everlasting happiness and prosperity.

Somdech Phra, Saṅgha-Rāja of Tailand.

(4) Wish you success. With Buddha's light Asia will lead world culture.

Thai-Bharata Cultural Lodge (Bangkok)

(5) 安南佛學會 (Hué)

27 Juin 1941

Monsieur le President,

Par lettre du 5 juin 1941, vous nous avez fait l'honneur de nous inviter a venir assister a la ceremonie du Vesak qui sera celebree par votre association le 5 juillet prochain à Tokyo. Nous tenons a vous remercier vivement de votre delicate intention. Mais comme votre lettre ne mous est parvenue que le 20 juin 1941, ès ne nous rest plus suffisemment de temps pour entreprendre le voyage à votre delicieuse capitall ; nous regrettons beaucoup de ne pouvoir repondre a votre aimable

invitation, et vous dressons pour cela, nos excuss les plus sinceres.

En souhaitant un eclatant succes pour la ceremonie du Vesak, nous vous prisons d'agreer, Monsieur le President, l'assurance de nos sentiments respectueux.

(6) 越南北圻佛教總會 (Hanoi)

le 26 Juin 1941

Le Prssident, Ngnang-Quoc

Monsieur le President.

Nous avons l'honneur de vous remercier de votre delicate attention d'avoir bien voulu aviser notre Association de la date de la ceremonie Vesak dont la celebration n'avait pas ete non plus observee chez nous. Nous vous felicitons bien vivement de votre heureuse initiative et nous nous ferons un pieux devoir de nous associer par la pensee à la manifestation gradiose qui se deroulera le 5 juillet prochain à Tokio en l'honneur du fondateur de la Religion bouddhique.

En terminant nous vous prions, Monsieur le President, d'agreer avec nos milleurs voeux de bon succes pour votre prochaine fête, l'assurance de nos sentiments de haute deference et de cordiale sympathie.

The International Buddhist Society welcome enquiries from those who are interested in Japanese Buddhism. Visitors to Japan are cordially invited to our headquarters where we have a fine library of Buddhist and cultural works which are at their disposal. The Editors of the "Young East" also welcome news from abroad respecting Buddhist activities. Agents wanted in all parts of the world for sale of the "Young East" and other publications.

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The Young East Publishing Office

The International Buddhist Society,

No. 10, Kitashinmonzencho, Azabu-ku, Tokyo, Japan.

Telephone Akasaka (48) 868

P.O. Transfer Account: Tokyo 24818

Rates of Subscription

Within Japan	To foreign countries
One copy Y0.50	One copy 1 shilling
One year Y2.00	One year 4 shilling

Rate of Advertisements

	One page	Half page	Quarter page
One insertion	¥ 50.00	¥ 30.00	¥ 25.00
One year	¥ 150.00	¥ 90.00	¥ 60.00

Agents: MARUZEN Co., Ltd.
Tori Nichome, Nihonbashiku, Tokyo, Japan.

昭和十六年九月二十五日印刷納本
昭和十六年九月三十日發行

定價地	冊數	定價（郵稅別）
內地 一年分	一冊	五十錢
	二冊	一圓
外海 一年分	一冊	四シリング
	一冊	一シリング

發行人 東京市杉並區天沼一丁目三十二番地 木村日紀

編輯人 神奈川縣橫濱市神奈川區台町七十六 吉水十果

印刷人 東京市麴町區有樂町一丁目三番地 吉田信賢

印刷所 東京市麴町區有樂町一丁目三番地 株式會社一色活版所

發行所 東京市麻布區北新門前町拾番地 國際佛教協會

內外取次所 東京市日本橋區通一丁目 丸善株式會社
電話日本橋二二一二・二三一一 振替東京五
電話赤坂(48)八六八八 振替口座東京二四八一八番

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(國際佛教協會)

Founded: December 16, 1933

President: Dr. Tetsujiro Inouye

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The dissemination of Buddhism to the world at large.

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